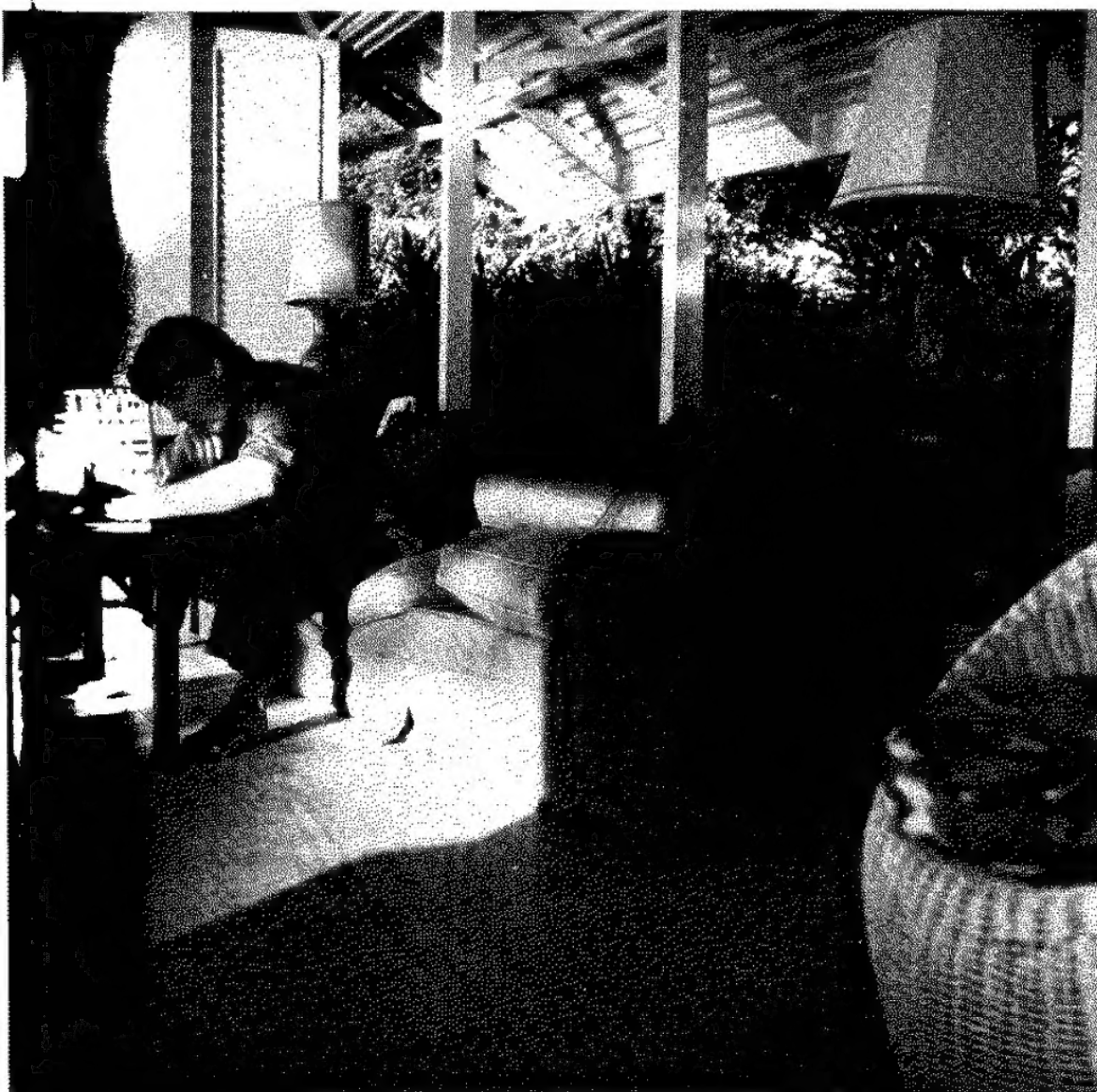


PAUL MCCARTNEY TUG OF WAR



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July 21, 1982

TUG OF WAR

Just!
✓

Words and Music by
McCartney

It's a tug of war. ——— % only (A tug of war, a tug of

war) { What with one thing and an - oth - er, it's a tug of war. —
Though I know I must - n't grum - ble, it's a tug of war. —
What with one thing and an - oth - er, it's a tug of war. —

G/C

We ex - pect - ed more, — but with
But I can't let go, — if I
We ex - pect - ed more, — but with

Leo

one thing and an - oth - er we were trying to out - do each oth - er in a
do you'll take a tum - ble and the whole thing is — going to crum - ble, it's a
one thing and an - oth - er we were trying to out - score each oth - er in a

1 C F

tug of war, In an-oth-er world,
tug of war,
tug of war,

in an-oth-er world we could stand on top of the moun-tain with our flag un -

C F

-furred. In a time to come, —

in a time to come we will be dan-cing to the beat played on a diff - rent

drum. It's a tug of war. — Push-ing and push-ing,

pull-ing and pull-ing, push-ing and pull-ing. — In years to come.

they may dis-co-ver what the air we breathe and the life we lead are all a-bout.

But it won't be soon e-nough (soon e-nough — soon e-nough — for

To Coda

f

C *Cmaj7* *F* *To Coda* *C* *F/C* *Fm/C* *C* *F* *Fm*

C F

me. me.) No, it won't be soon e - nough, - (It won't be

Fm11maj7 C

soon e - nough soon e - nough for me. me)

F

In an-oth er world we could stand on top of the

C F

moun-tain with our flag un - furled.

In a time to come — we will be danc-ing to the beat played on a diff - 'rent

drum. We will be danc-ing to the beat played on a diff -'rent drum. It's a tug of war.

*D.S. al Coda
a tempo*

ritard.

CODA

*hold full
↓
reduce*

rall.

TAKE IT AWAY

Words and Music by
McCartney

A E A D A E A D

Take it a - way want to hear you play till the lights go down.

A E A D A E

(2.) (Down down) Take it a - way don't you want to stay

A D A E A D







till there's no one else a - round.














Take it a - way want to hear you play till the lights go down.

(Down down) Take it a - way don't you want to stay

till there's no one else a - round.

Lone - ly driv - er out on the road,
 In the aud - ience watch - ing the show,
 Af - ter ho - urs late in the bar,

B

Em7

/A

with a hun - dred miles to go. —
 with a pa - per in his hand, —
 by a dark - ened corn - er seat...

D

Fmaj9

5th fret

Gmaj9

7th fret

(In his hand, — in his hand, —)

Sole sur -
 Some im -
 Fad - ed

A/B

B

- viv - or — car - ry - ing — the load, —
 - port - ant — im - pres - ar — i - o —
 flow - ers — wait in the jar,

Em7

/A

To Coda

D

switch - es on — his — ra - di - o —
 has a mess - age for the band —
 till the eve - ning is com - plete...

2

D

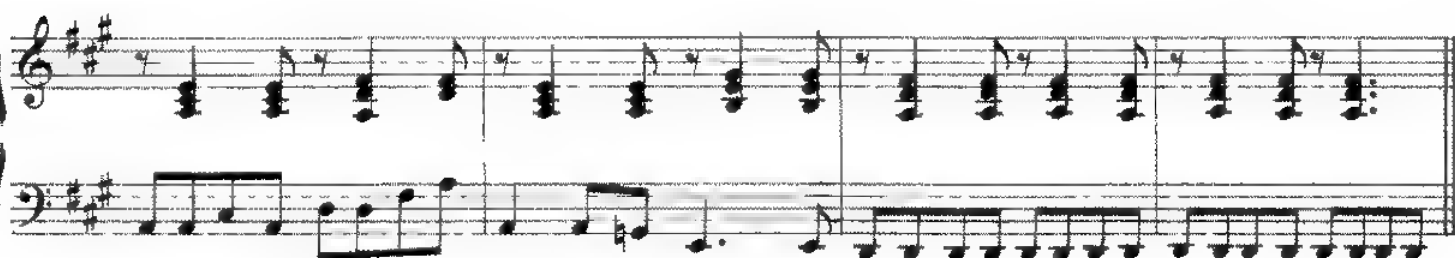
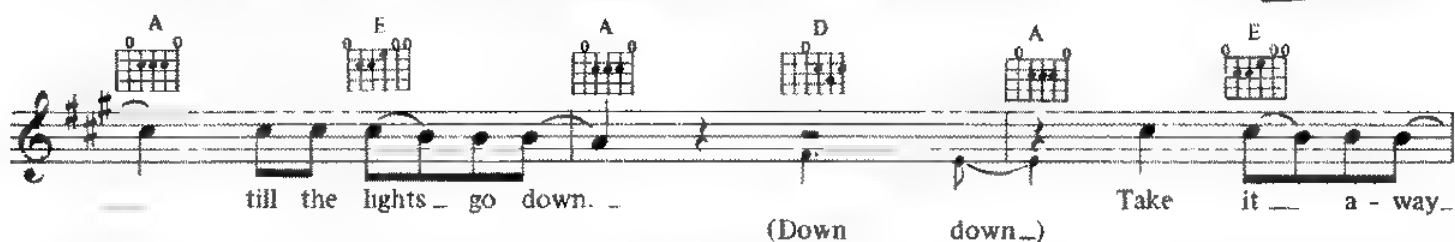
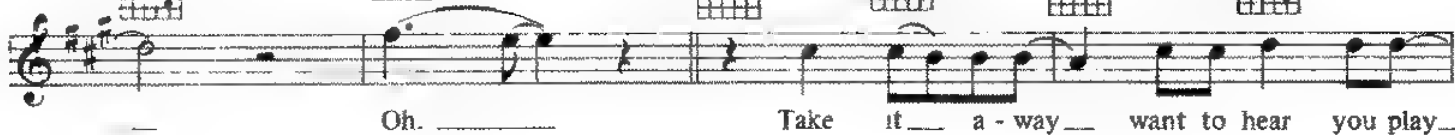
E


A



E

A

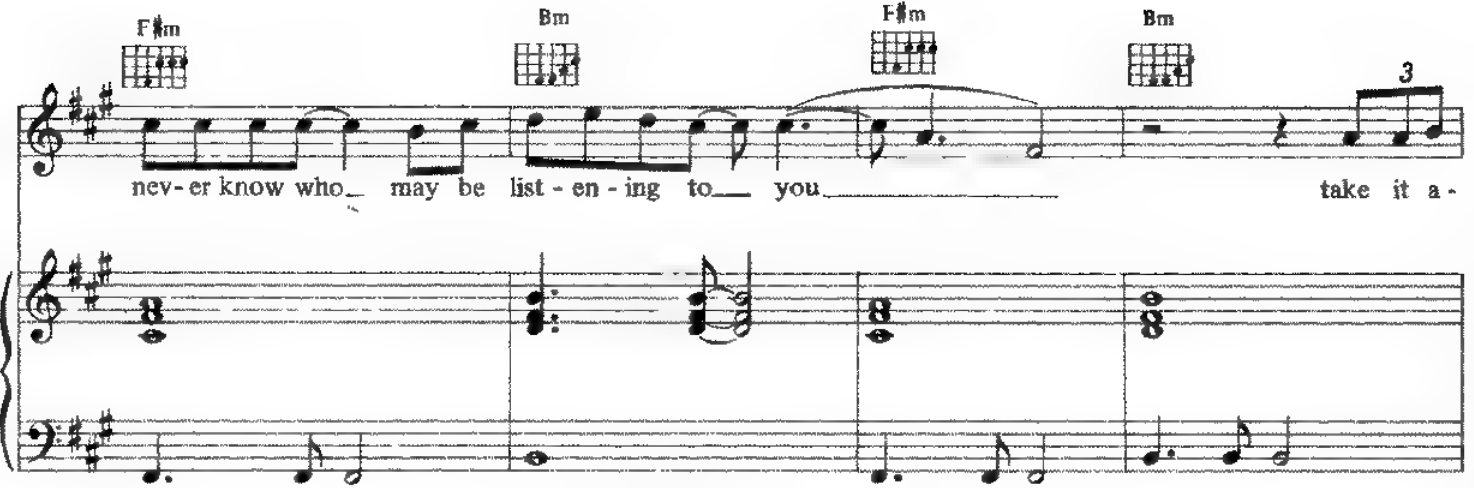
D











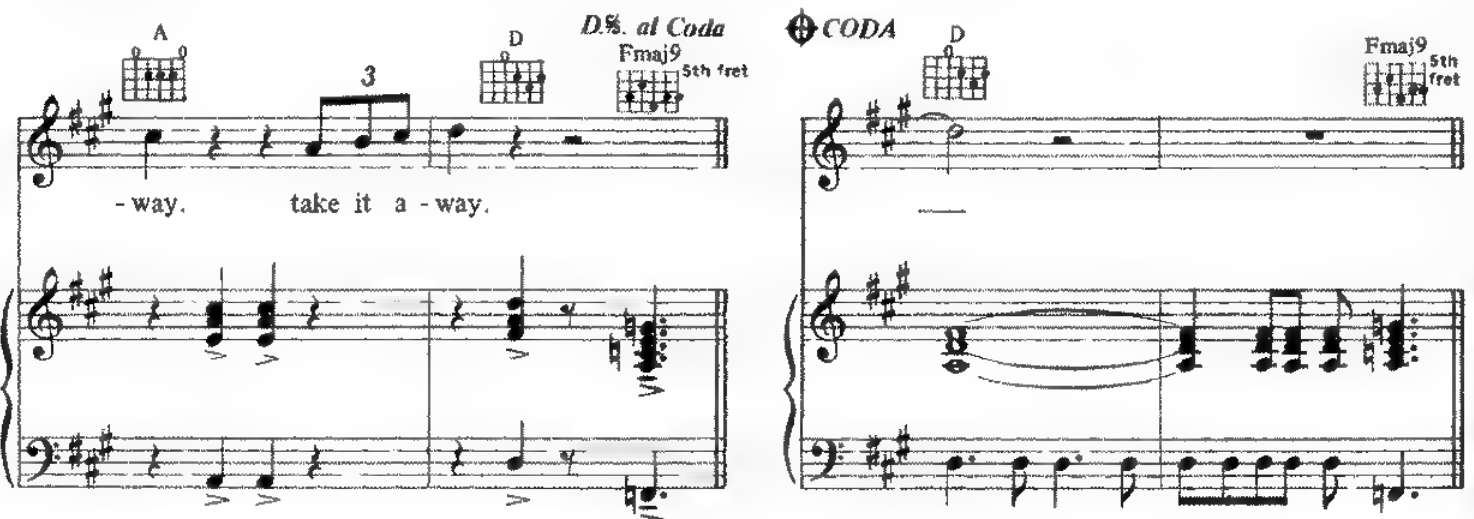






nev-er know who_ may be list - en - ing to_ you_ take it a -



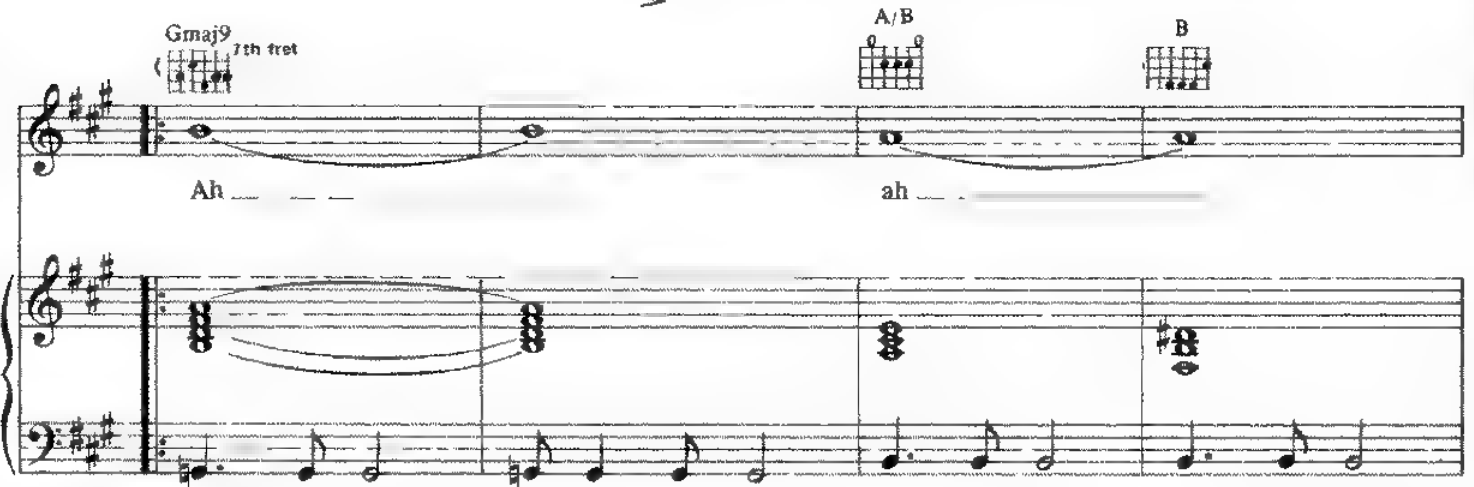


D% at Coda








- way. take it a - way.



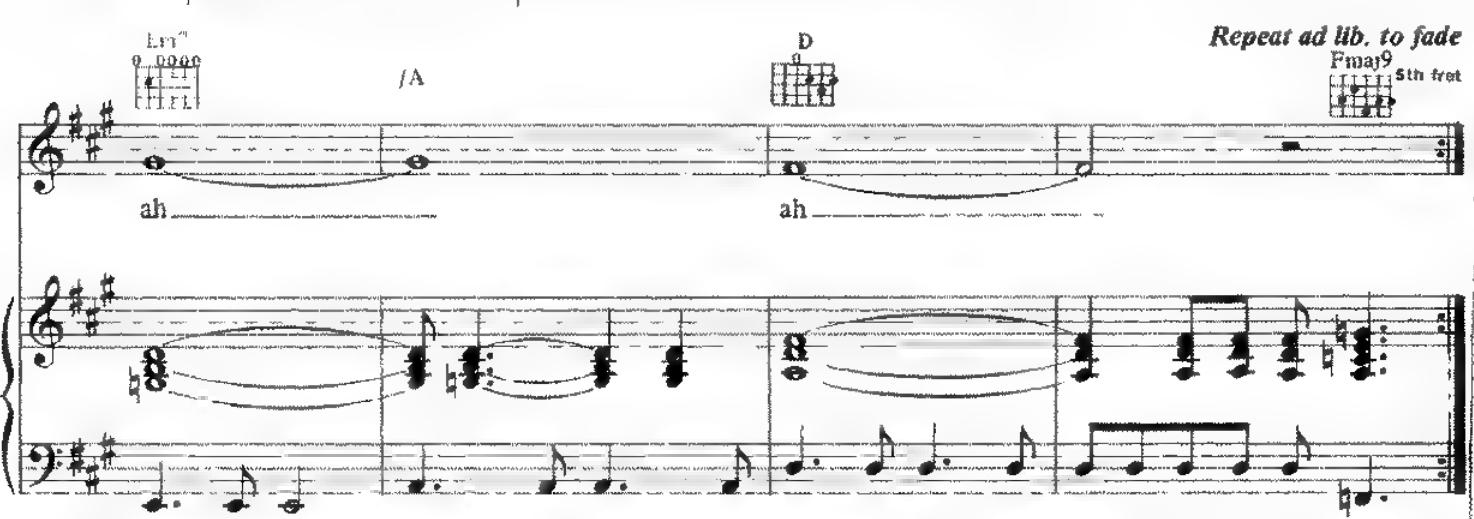




Ah_ _ _ ah_ _ _





Repeat ad lib. to fade


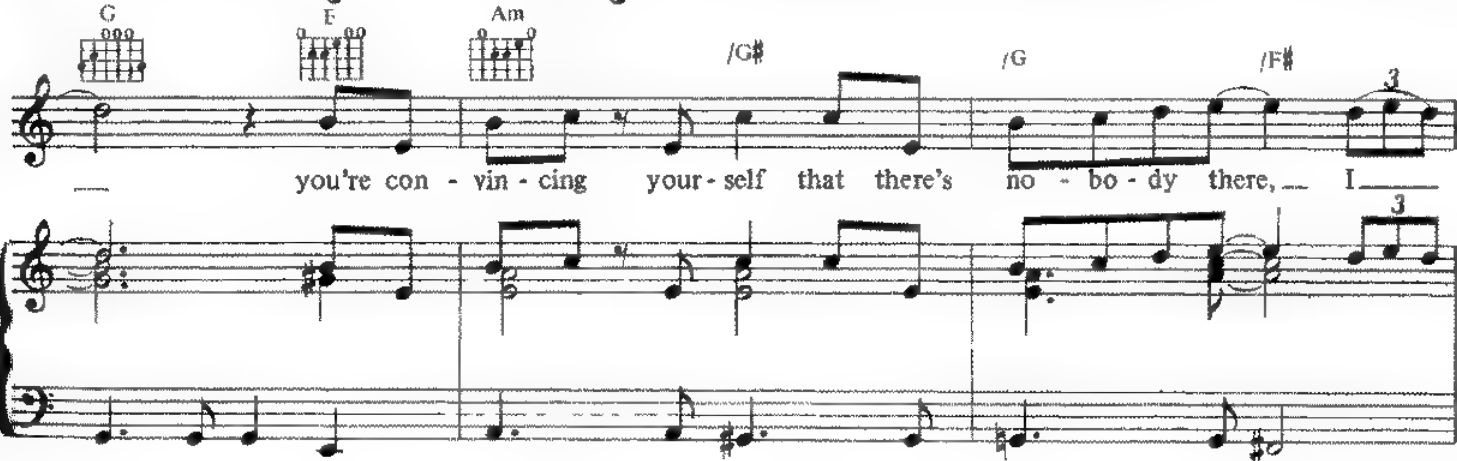
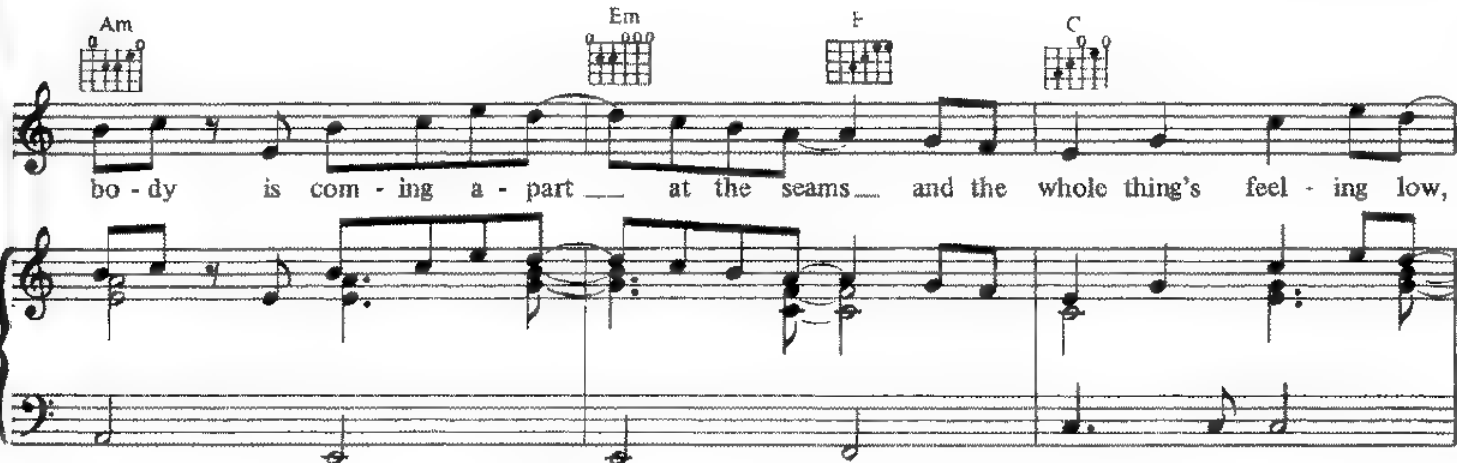
ah_ _ _ ah_ _ _



great!

SOMEBODY WHO CARES

Words and Music by
McCartney



Fmaj7



F7



know,

I know how you feel.

Like some -

Am



Em



F



- bo - dy

has tak - en the wheels - off your car, - when you had some - where to go. -

G



, G#

G

/F#

Well it's an - noy-ing not go - ing to get ve - ry far, - I know,

Fmaj7



but some - bo - dy cares.

There's

al - ways some-one, some-where, you should know by now, al-ways some-bo - dy who cares.

It's happ-'ning day in, day out, well you know by now.

al- ways some-bo - dy who cares. If you don't know it,

how will it find you, how will we know your where - a-bouts?

how will it find you, how will we know your where - a-bouts?

how will it find you, how will we know your where - a-bouts?

how will it find you, how will we know your where - a-bouts?

how will it find you, how will we know your where - a-bouts?

Em7



Dm7



Em



First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a whole rest. The grand staff contains a melodic line in the treble and a bass line in the bass. The key signature has two sharps (F# and C#), and the time signature is 3/4.

F



Fmaj7



E7



Fine

Second system of musical notation. The treble staff contains a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The lyrics "But I know how you feel." are written below the treble staff.

Third system of musical notation. The treble staff contains a melodic line with a box around the last two measures, followed by a *Fine* marking. The grand staff continues the bass line. The instruction "(% molto ritard.)" is written below the grand staff.

Am



Em



F



C



Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff contains a whole rest. The grand staff contains a melodic line in the treble and a bass line in the bass.

G



F



Am



/G#

/G

/F#

Fifth system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff contains a whole rest. The grand staff contains a melodic line in the treble and a bass line in the bass.

Fmaj⁷ F7

I know how you feel. Like some -

3

Am Em F C

-bo - dy has ta - ken the wheels off your car, - when you had some - where to go, -

3

G E Am /G# /G /F#

well it's frus - tra - ting not go - ing to get ve - ry far I know -

3

Fmaj⁷ E7

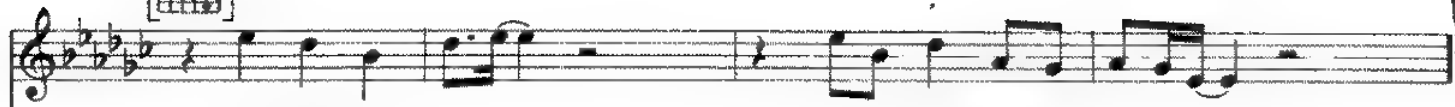
(I know -) but some-bod - y cares. There's

3

WHAT'S THAT YOU'RE DOING?

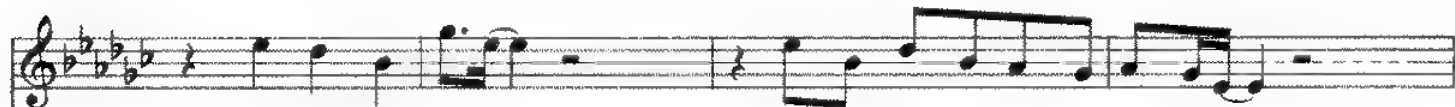
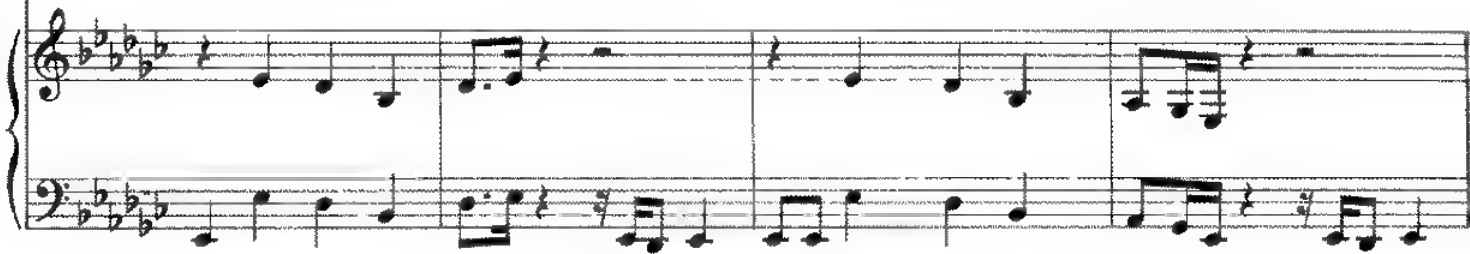
Words and Music by
WONDER/McCARTNEY

The musical score is written for piano and voice. It consists of six systems of staves. The first system shows the piano introduction with a treble and bass staff. The subsequent systems show the vocal melody in the treble staff and the piano accompaniment in the bass staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The melody is characterized by eighth and sixteenth notes, often with ties. The piano accompaniment features a steady eighth-note pattern in the left hand and chords or moving lines in the right hand.



What's that you're do-ing, -

girl I like what you do to me -

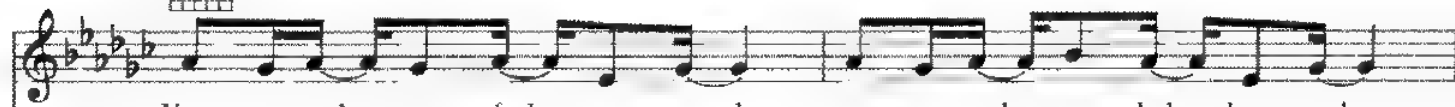


what's that you're do-ing, -

'cause it makes no kind of sense to me. -



Ab7



You can make me feel - so proud,

you can make me hol - ler, ow!



Bb7



Girl you make me want to dance and sing, -

my





mind is blown and you're the blame, — I say it's sun - nin' when there's rain, — I



jump by leaps — and bounds, just call — my name. —



What's that you're say - ing, —
What's that you're do - ing, —
What's that I'm feel - ing, —

girl I like the way you
girl I like — what you
that sen - sa - tion's such a

talk to me.
do to me.
mys - ter-y.

What's that you're say - ing, —
What's that you're do - ing, —
I know that it's thrilling me, —

ev - en if it's wrong — girl I do a - gree. —
 'cause it makes no kind of sense to me. —
 and I hope this feel - ing lasts e - ter - nal - ly. —

Ab7

Girl you make me feel — so small — though I might stand six — feet tall, —
 You can fill — my ap - pe - tite — with - out me tak - ing up — a bite, —
 Girl you make me scream and shout, — tell me what it's all a - bout, —

Bb7

what you've got — cuts me — right down — to size. — I'll
 ne - ver knew that love — could fill — you up. — You're
 you make me — give in — with - out — a fight. —

Ab7

be the last, — you'll be — the first, — I'll do my best — to quench your thirst, —
 much too good — for me — to pass, — I'm for the tak - ing, you — just ask, —
 I don't have — no words to say, — you can fill — it an - y - way, — and

Bb7



I'm the luck - y one who keeps the prize.
 we can make it stick with love and luck.
 ev - 'ry - thing you do will turn out al - right.

Cb



Abm7



Fbm



Girl I like what you're do - ing,
 (Girl I like what you're do-ing.)

ba-by do it some more.

Cb



(Ba - by do it some more.)

Girl I like what you're do - ing,
 (Girl I like what you're

Abm7



To Coda ♪ Ebm



do - ing -)

Ba - by do it some more, girl I like what you

do to me, do to me, do it some more. — (I know I like what you're do-in' to me ba-by now)

The first system of music features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has five flats (B-flat, E-flat, A-flat, D-flat, G-flat), and the time signature is 4/4. The vocal line begins with the lyrics 'do to me, do to me, do it some more.' followed by a parenthetical phrase '(I know I like what you're do-in' to me ba-by now)'.

Do to me, do to me, do it some more. —

The second system continues the vocal melody and piano accompaniment. The vocal line starts with 'Do to me, do to me, do it some more.' followed by a long horizontal line indicating a sustained note or a pause.

This system is primarily piano accompaniment. The vocal staff contains whole rests for the first two measures, followed by a melodic line in the third and fourth measures. The piano accompaniment continues with a steady eighth-note pattern in the bass and a more complex figure in the treble.

This system continues the piano accompaniment. The vocal staff remains mostly empty with whole rests, except for a final melodic phrase in the last measure. The piano accompaniment concludes with a series of chords and moving lines in both hands.

Ba - by do... it some more. _ Do to me, do to me, do it some more.

(You know I like what you do to me _)

Girl I like... what you're do - ing, _

ba - by do... it some more.

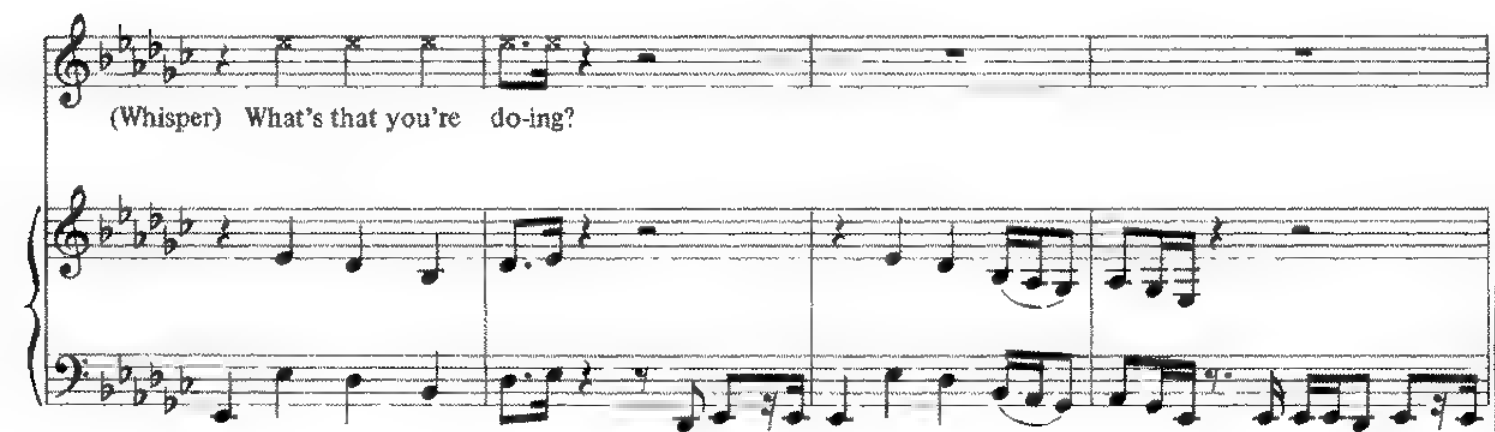
Abm7 Ebm



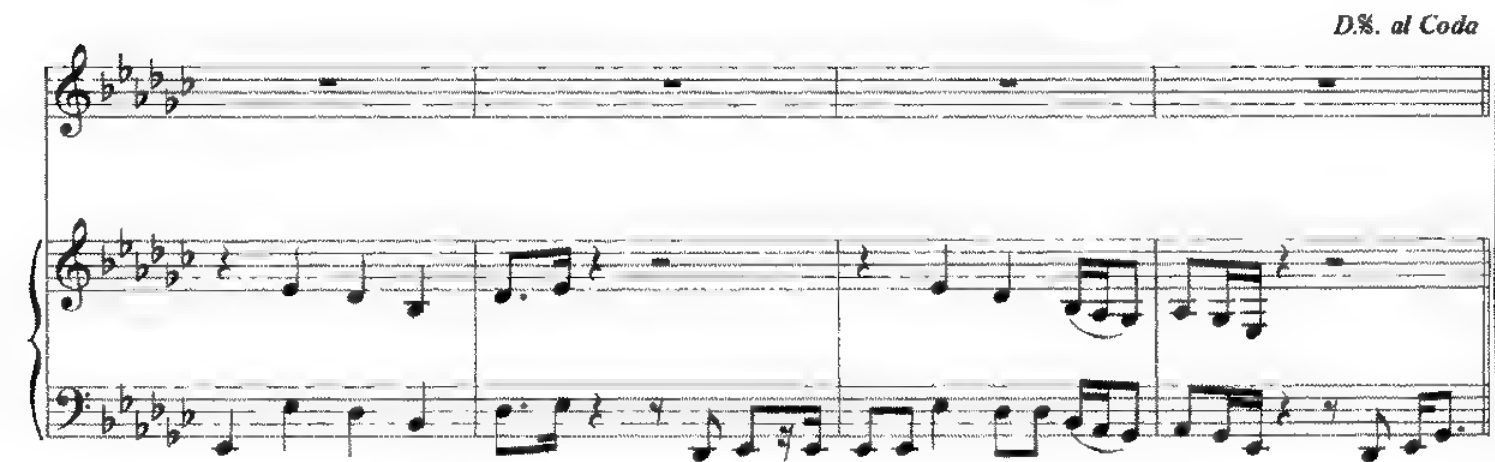
First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has five flats (B-flat, E-flat, A-flat, D-flat, G-flat). The vocal line has four measures of whole rests. The piano accompaniment has four measures of music, featuring eighth and sixteenth notes in both hands.



Second system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has five flats. The vocal line has four measures of whole rests. The piano accompaniment has four measures of music, featuring eighth and sixteenth notes in both hands.



Third system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has five flats. The vocal line has four measures of music, with the lyrics "(Whisper) What's that you're do-ing?" written below. The piano accompaniment has four measures of music, featuring eighth and sixteenth notes in both hands.



Fourth system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has five flats. The vocal line has four measures of whole rests. The piano accompaniment has four measures of music, featuring eighth and sixteenth notes in both hands.

D.S. al Coda

CODA

Epm



Ba - by, do... it some more, ... do it, do it, some more. ... She

Musical notation for guitar and bass.

Cb



Abm7



Ebm



loves you, yeah, yeah yeah, she loves you, yeah, yeah yeah

Ba - by do... it some more. ... yeah.

Musical notation for guitar and bass.

Cb



Abm7



Musical notation for guitar and bass.

Fbm



ad libs.
Repeat to Fade

Musical notation for guitar and bass.

July 21, 1982

HERE TODAY

Words and Music by
McCartney

Slow beat

C#m7-5

Am-5/C

And if I said
And if I say

I real - ly knew you well, what
I real - ly loved you and was

p

To Coda

would your ans - wer be, —
glad you came a - long, —

if you were here to - day, —
then you were here to - day, —

ooh, —
ooh, —

here to - day.

Well know - ing you, —

you'd probab - ly laugh and say that we were worlds a - part, —

Em Cm F/C Cm /G

if you were here. to-day, — ooh — here to -

- day. But as for me, — I still re-mem-ber how it was.

— be-fore, and I am hold-ing back the tears no

more, ooh ooh ooh, — I

F Fmaj7 Dadd9 D D7 G

love_ you, ooh. What a-bout the time we met, well I sup

a tempo

Ebdim Em

pose that you could say that we were play-ing hard_ to get.

Em Am7 D Em

Did -n't un-der-stand a thing, but we could al - ways sing. _


Em Ebdim Em

What a-bout the night we cried, _ be-cause there was-n't an-y rea-son left to keep it all _ in-side.

Em



Nev - er un - der - stood a word, — but you were



Am7 D Em




al - ways there — with a smile. —

D.C. (a tempo)

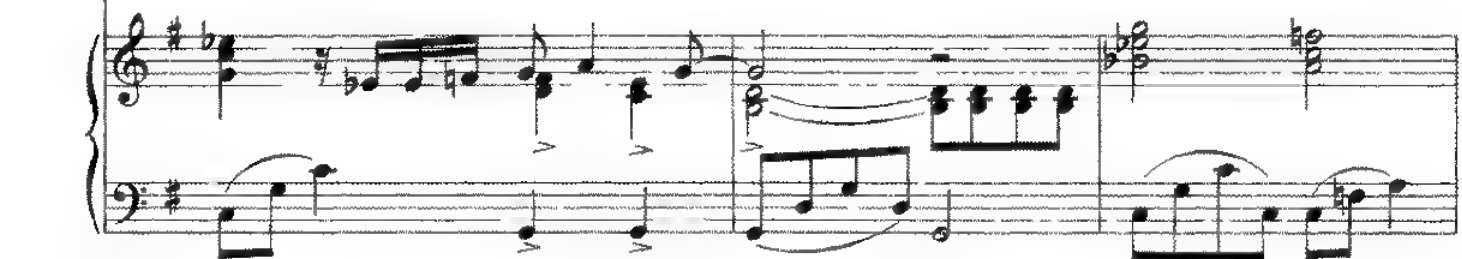


poco rall.


♩ CODA Cm /G G Cm F/C



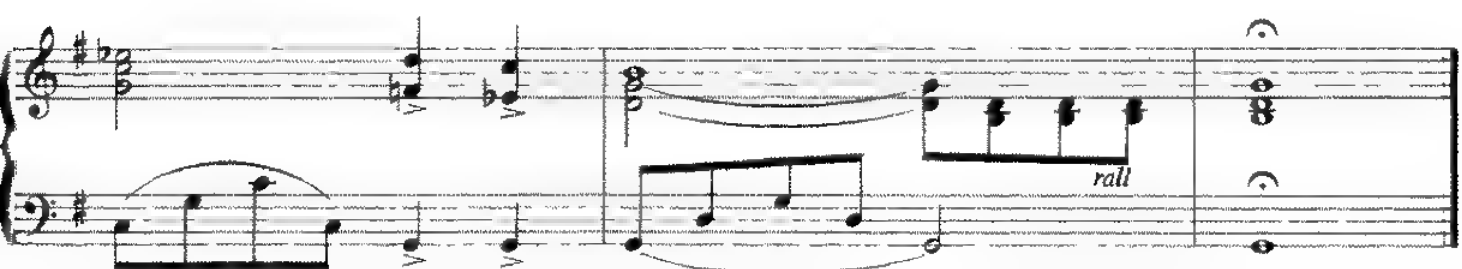
for you were in my song, — ooh, —



Cm /G G



here to - day.



rall

BALLROOM DANCING

Words and Music by
McCartney

My girl!



Well I



used to smile — when I was a pup, — sail-ing down the Nile — in a
used to fly — when I was a kid, — and I did - n't cry — if it
went so fast — and we all grew up, — now the days that passed — in the



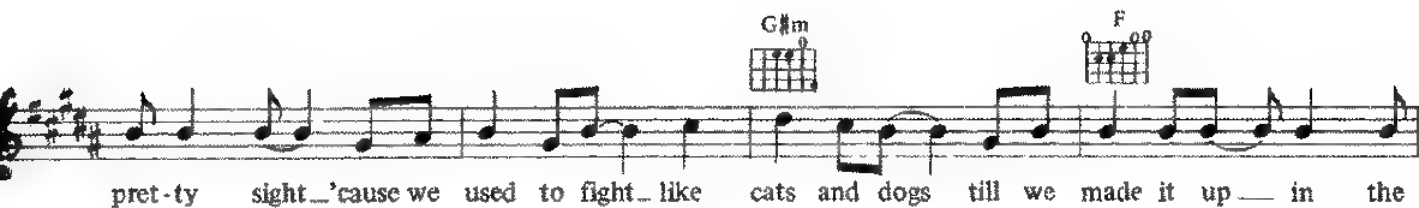
chin - a cup, — with the rec - i - pe — for a love - ly day — stick - ing
hurt a bit, — on a car - pet ride — to a for - eign land — at the
chin - a cup, — are the mem - or - ies — of an - oth - er day, — and I



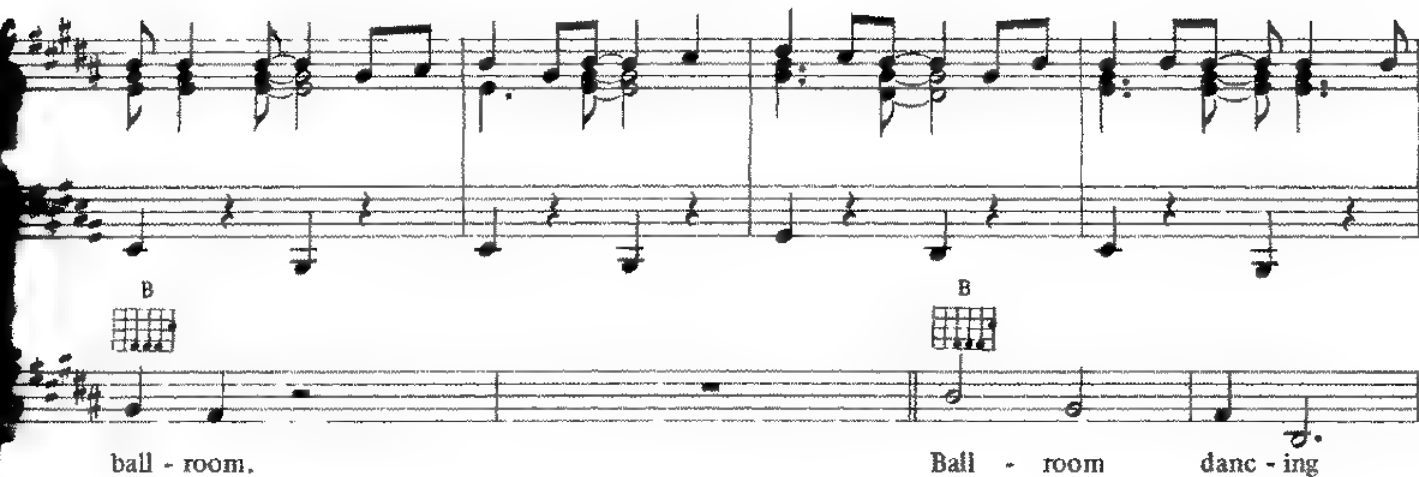
out of my back pock-et, —
time of Dav - y Crockett, —
would - n't want to knock it, —

But it was-n't al - ways such a

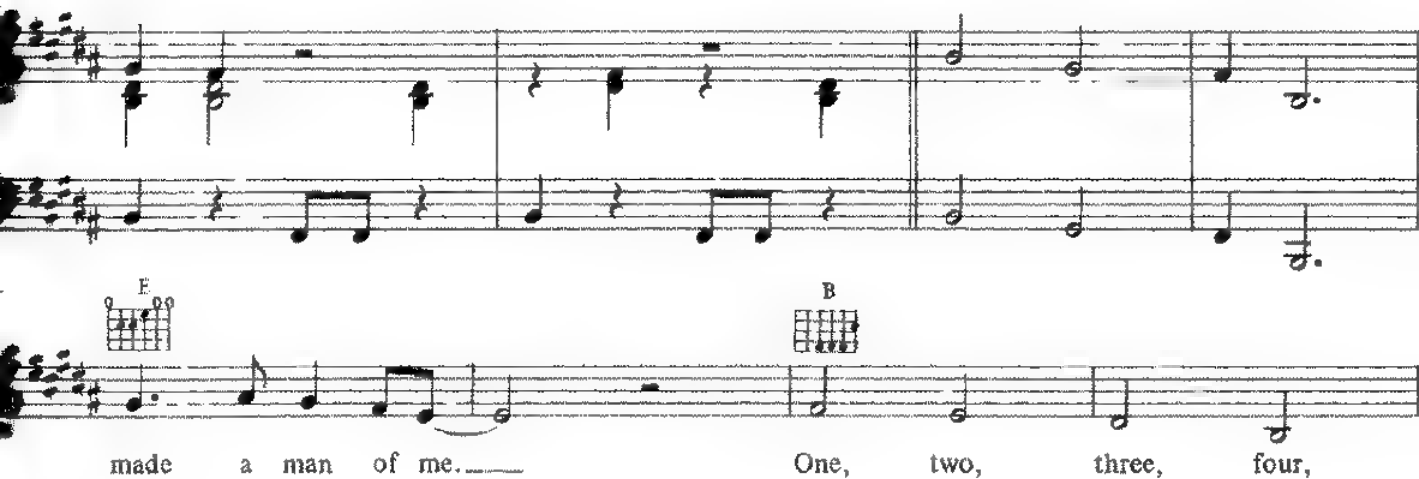
pret-ty sight_'cause we used to fight_ like cats and dogs till we made it up_ in the



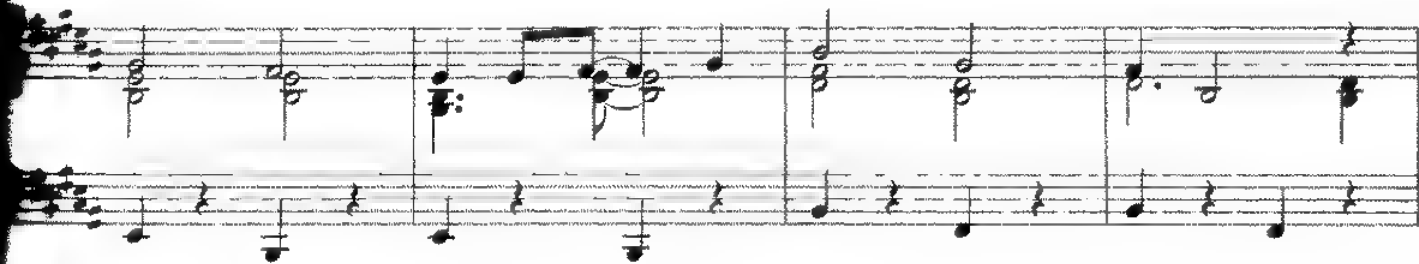
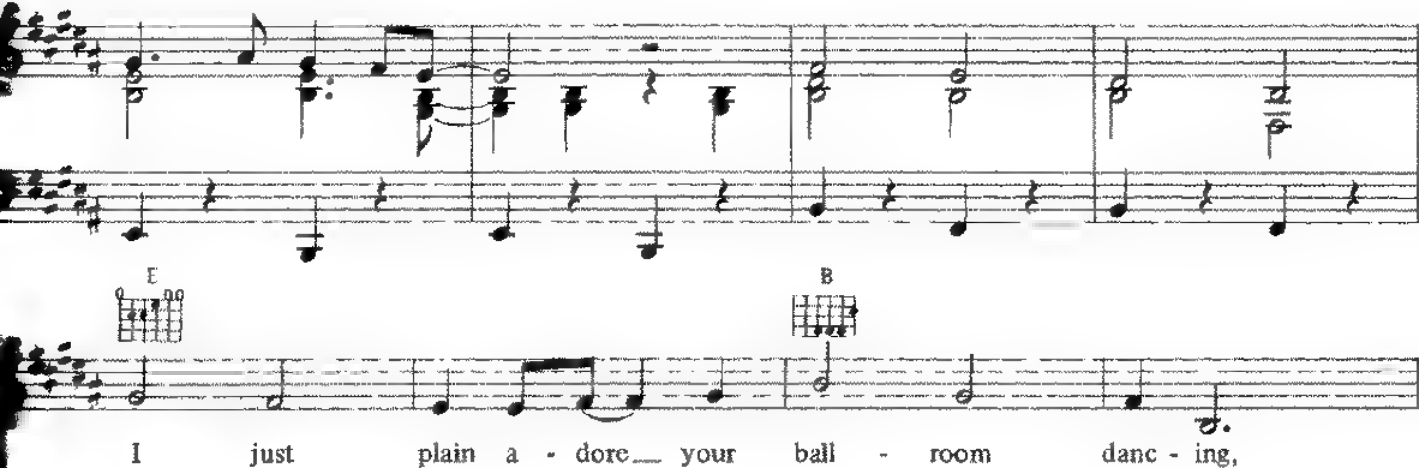
ball - room. Ball - room danc - ing



made a man of me. One, two, three, four,



I just plain a - dore_ your ball - room danc - ing,





seen it on T. — V. (1) { I got what I got — } from ball - room
(2,3) { I got quite a lot — }



To Coda

danc - ing, big B. D. —

1

2

Well I



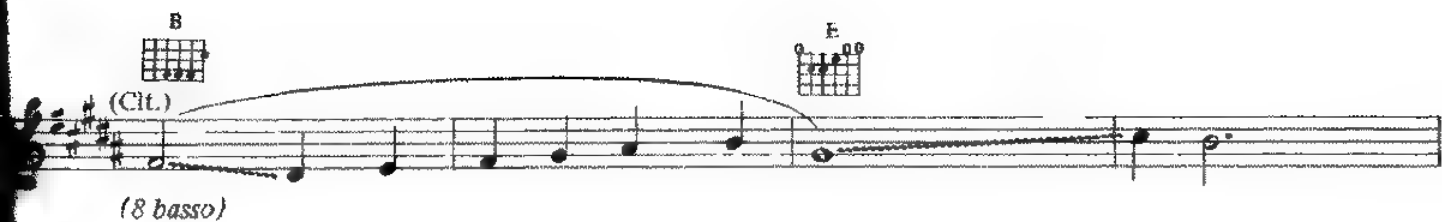
(Tpt.)

B

(Clt.)

(8 basso)

E

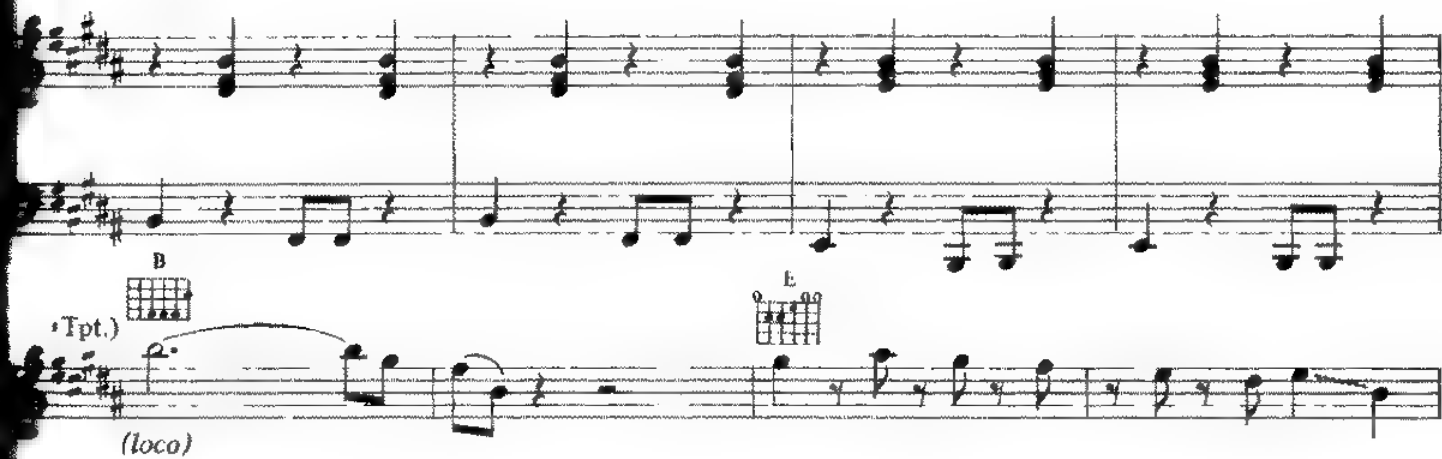


B

(Tpt.)

(loco)

E

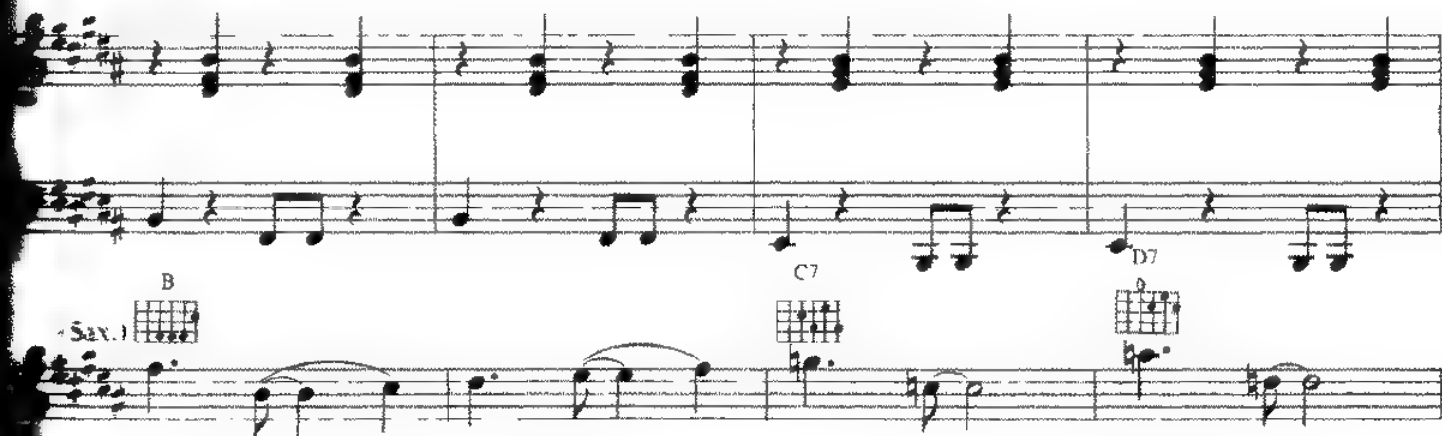


B

(Sax.)

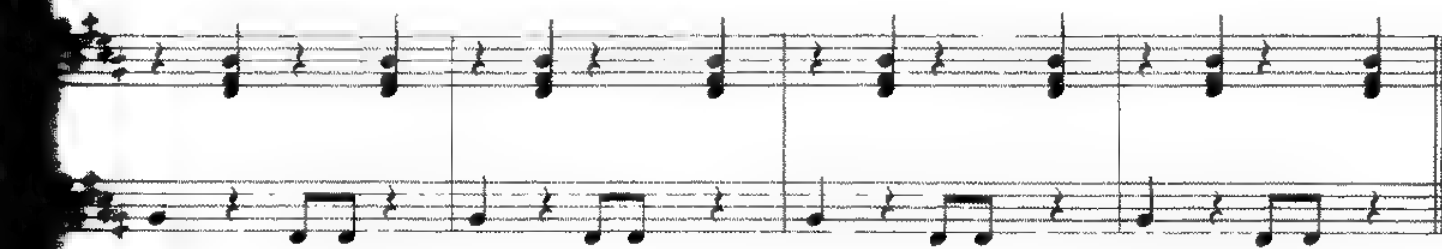
C7

D7

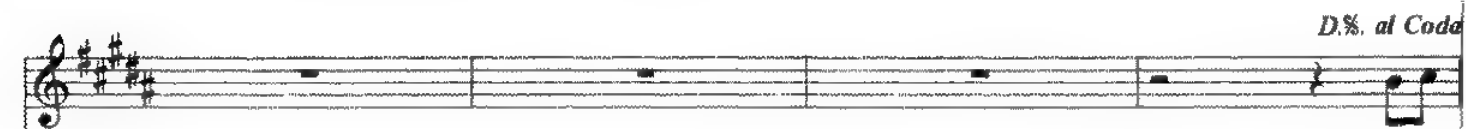
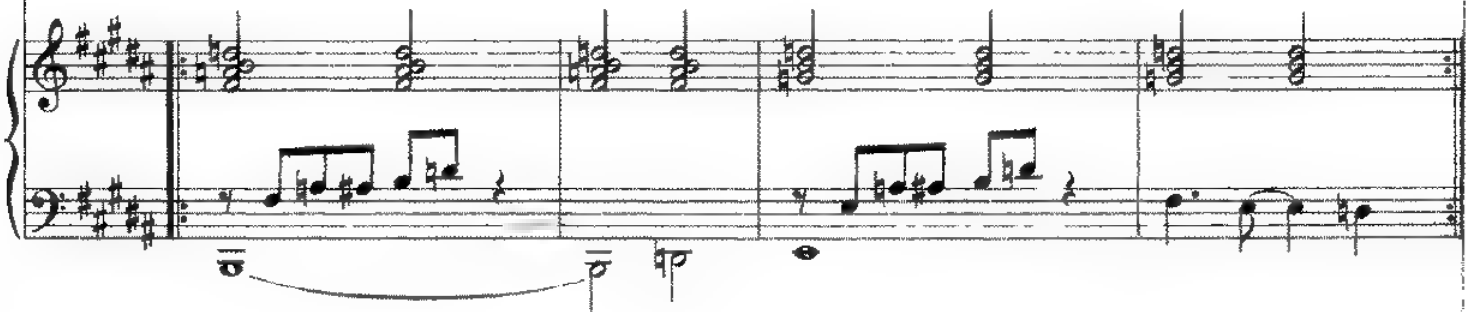
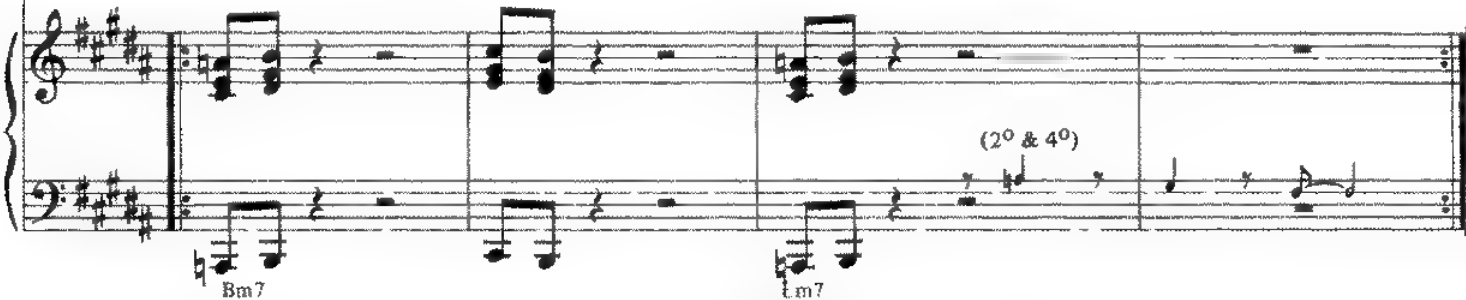
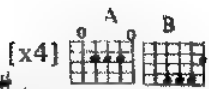


B

(Tutti)

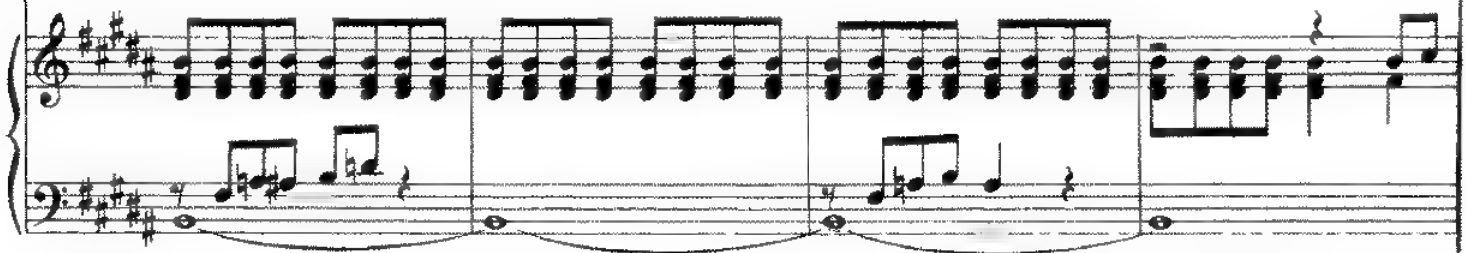


Ad lib.



D%, al Coda

Well it



C7

D7

E

CODA



oh!



THE POUND IS SINKING

Words and Music by
McCartney

great!

Fm
 $\text{♩} = 84$

$\%$ (poco ritard.)

Fm

C

Fm

The pound is sink - ing,

the pe - so's

fall - ing,

the li - ra's reel - ing

and

feel - ing quite ap - pal - ling.

Fine

Fine

♩ = 168

Ab

Fm

The mark is hold - ing,
The dol - lar's mov - ing,

the franc is fad - ing,
the rou - ble's ris - ing,

mf

Bbm7

Eb

the drach - ma's ve - ry weak but ev - 'ry - one's still trad - ing.
the yen is keep - ing up, which hard - ly seems sur - pris - ing.

Ab

Gb

Ab

Gb

The mar - ket's bot - tom has fall - en right out, and on - ly the {strong
stout} are sur -

Ab

Gb

Ab

1 Gb

viv - ors.

Fm



Well I

Fm



Db



Fm



fear my dear that it's e-min-ent-ly clear, that you can't see the trees for the for-est.

Bbm7

Fm



Bbm7



Your fa-ther was an extra - ord - in-ar-y man,

Eb



Ab



Db



but you don't seem to have in - her-it-ed man-y of his man-ne

is - ms,

oh, an - y of his man - ner - is - ms.

(Half tempo) swung rhythm

Hear me, my

lov - er, I can't be held res - pons - i - ble now for
(hear me lov - er) (Oh no! It was - n't me)

Chord diagrams: Fm, Db, Fm, Db, Fm, Gb, Fm, C/E, Ab9/Eb, Ab7

Tempo: $\text{♩} = \text{♩}$ [$\text{♩} = 84$]

Measure numbers: 2, 3, 3, 3

some-thing. —) that did-n't hap-pen, (I did-n't do it anyway. —) I knew you — for a min-ute.

Oh, — it did-n't hap - pen,

on - ly — for a min - ute, — your heart — just was - n't

in it — an - y more, — mm.

dim.

D.S. al Fine

Chords: Eb, Bb7, Eb, Db, Cm, Ab, Fm, Db, Cm, Fm, Cm7, Db.

Copy 1

WANDERLUST

Words and Music by
Mc CARTNEY

Handwritten notes: Copy 1

Chords: D, A/C#, D, G, D, D, A/C#, D, G, A, Em, A, D/A, D

(20 & 30 Instrumental)

(1) Light out Wan - der - lust, head us out to sea,

(% only - Orchestra)

(1) Cap - tain says ... there'll be a bust, ... this one's not for me. ...

(3) Cap - tain's out ... to ... make his mark, ... this one's not to be. ...

1,3

A/C#

D

G

D

D

A/C#

D

G

(1) Take us from the dark out where we can
 (3) Light out Wan - der - lust, head us out to

2,3

(2,3) Oh where did I go wrong my love, what pet - ty crime was I

Counter

2^o orch

see,
sea,

Cap - tain's out to make his mark,
 Cap - tain says there'll be a bust,

found guil - ty of?

What bet - ter time to find a brand new day?



To Coda



this one's not to be.
 this one's not for me.

(1,2) Light out Wan - der - lust,

To Coda

Oh Wan - der - lust a - way.

To Coda

Chord diagrams: D, G, A, D, G, A

help us to be free. Light out Wan - der - lust,

Chord diagrams: D, Bm7, Em, Gm, C/G, Gm

do it just for me, Wan - der - lust.

1 2 D. % al Coda

CODA

1 2 D. % al Coda

Chord diagrams: D, A

Drop-ping a line...
Wan - der lust a way.

Chord diagrams: D, G, A, D, A/C#, D, G, D

may-be this time it's Wan - der-lust for me.

rall.

GET IT

Words and Music by
McCartney

B7 E

B7 E

You've got to

B7 E

get it mm, — you've got to get it don't for-get it does-n't come a-round a - gain, you've got to

B7 E E6

To Coda

get it, mm — you've got to get it and you've got to get it good.



Once I had a lit - tle Span-ish gui - tar, —
Par - don me if I've been mis - un - der - stood, —

the neigh-bours told me I could
I wan - na get it while the



go pret-ty far, —
go - ing is good, —

well I came and I went
the tel - e - phone rang



and my gui-tar got — bent.
a - bout a song I — sang.

But I dis-cov-ered that the
The life of Cad - il - lac and



peo - ple who love —
ul - tra for sure —

are what we need if we're to get up a - bove — it all,
is au - to - ma - tic for the La - dy De - mure,



She came and she went, un-less the world is flat...
with-out a sin-gle dent...



I wan-na get it, mm,



I wan-na get it, just in case it does-n't come a-round a-gain, I wan-na

B7

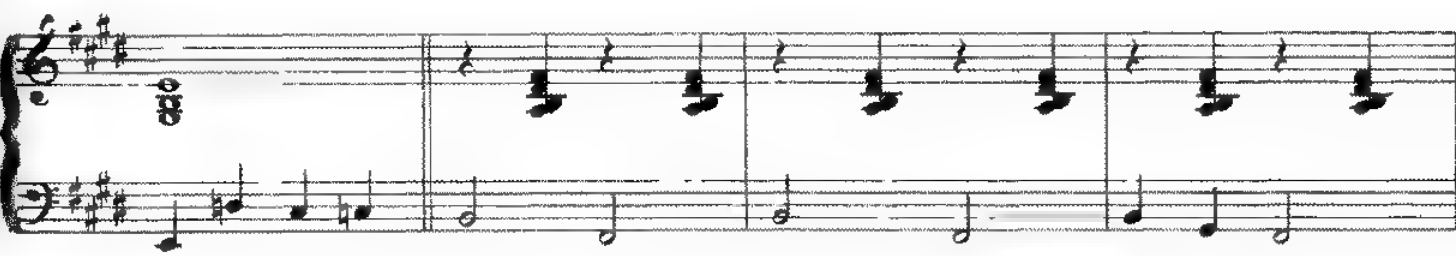


get it mm, I wan-na get it and I wan-na get it


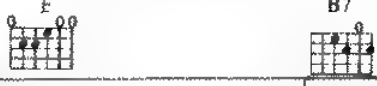
E B7




good.



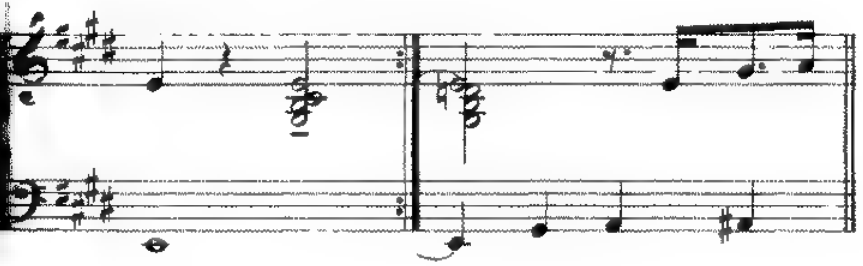

E B7



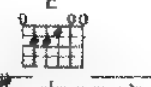
E F6 2 E7 D.S. al Coda



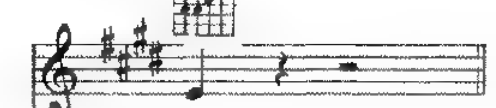
You've got to



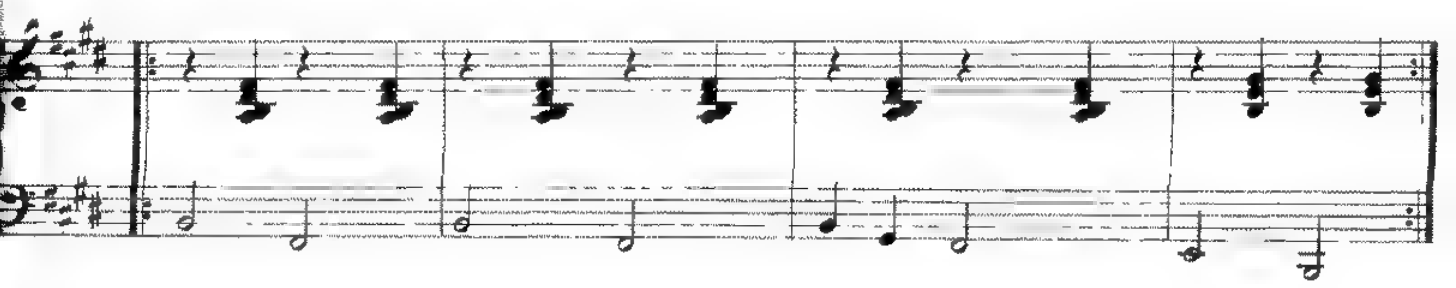
CODA E




good.



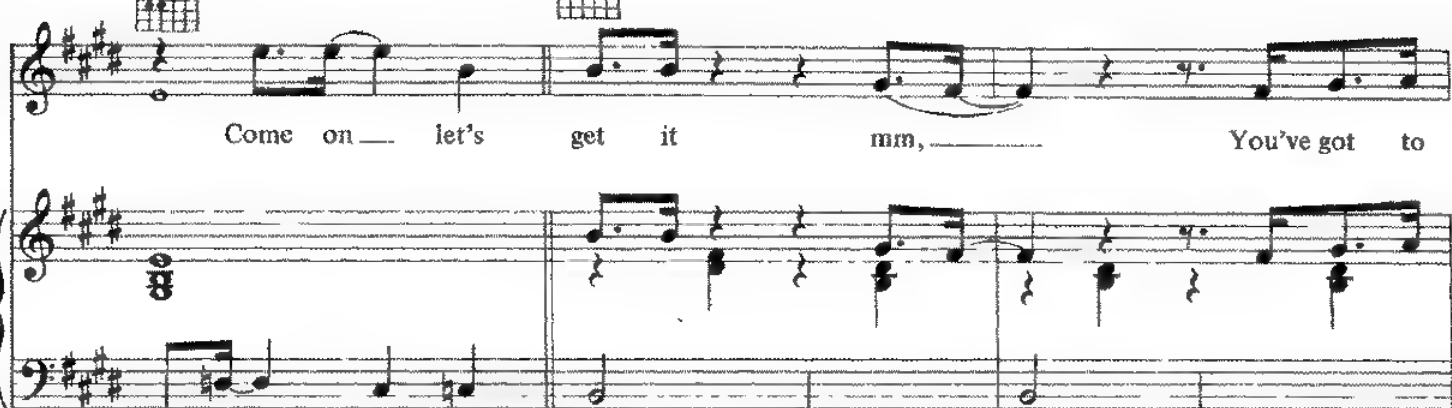
SOLO B7 1 E



2^E B7



Come on — let's get it mm, — You've got to




E B7



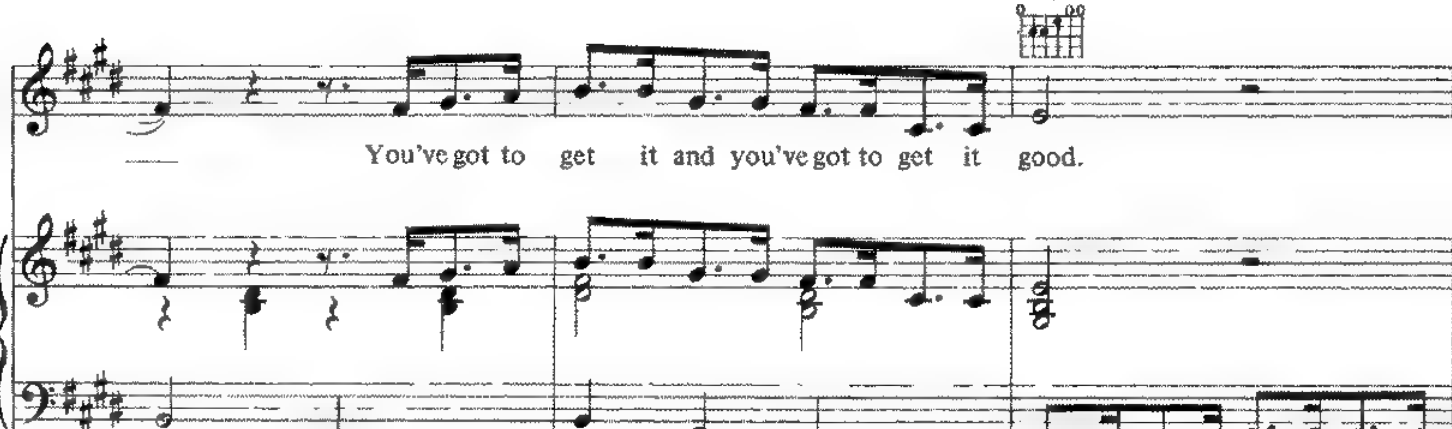
get it don't for-get it does-n't come a round a - gain, you've got to get it, mm —



E



You've got to get it and you've got to get it good.



BE WHAT YOU SEE

Words and Music by
McCartney

great!



Ooh ooh



ooh the one you want-ed to be is now the



one you see. Ooh the one you



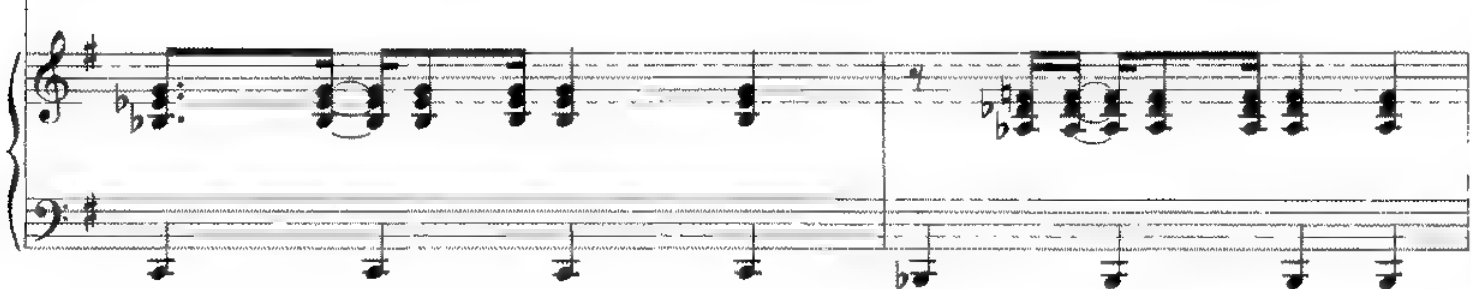
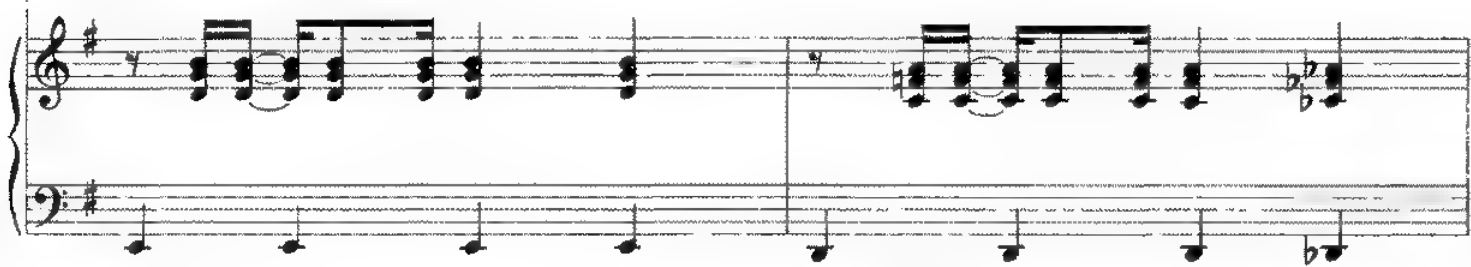
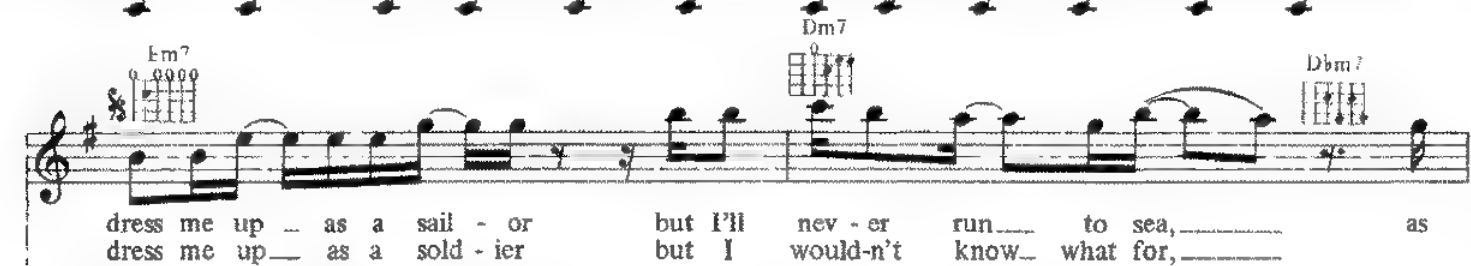
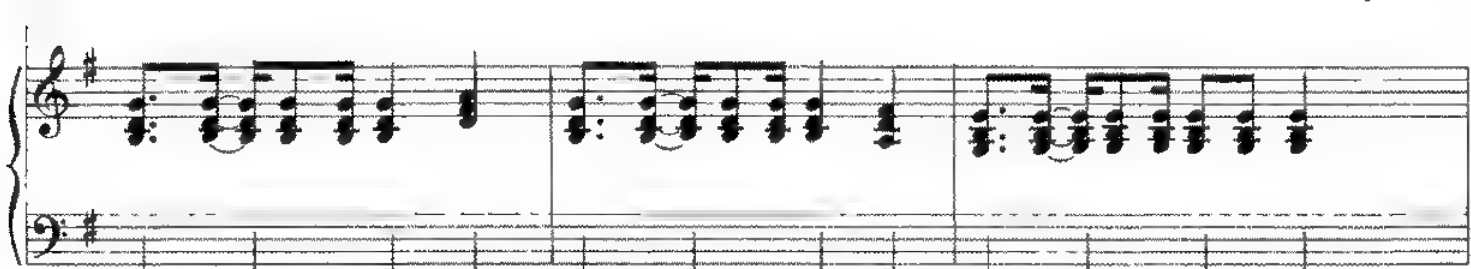
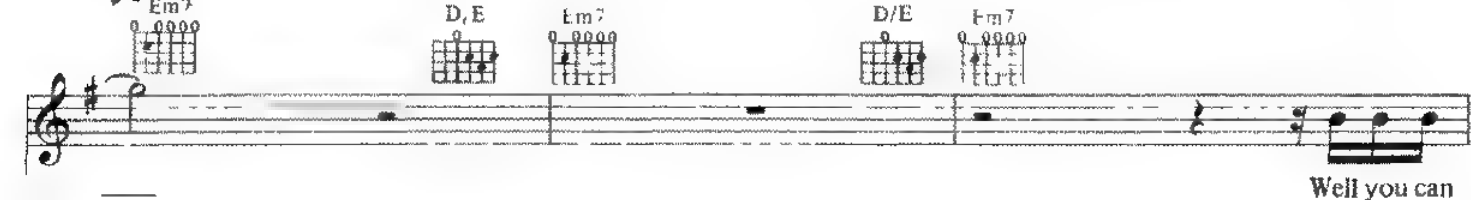
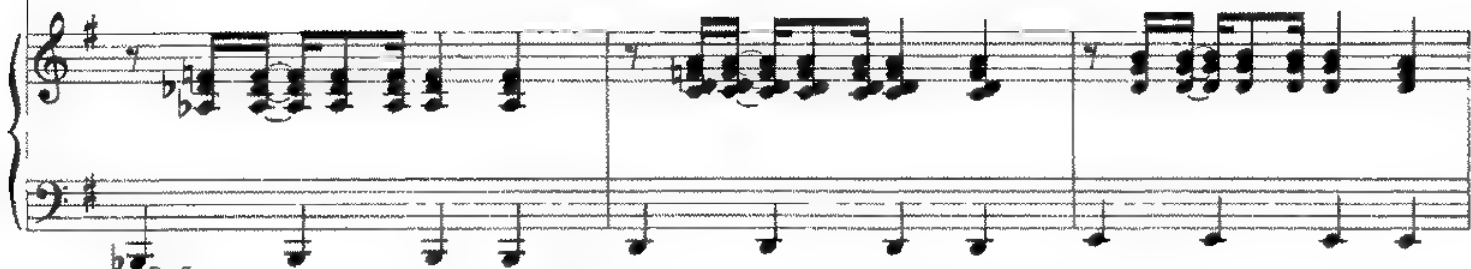
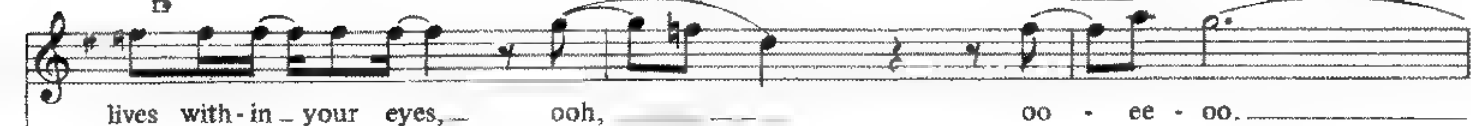
want-ed to be is now the one you see.

DRESS ME UP AS A ROBBER

Words and Music by
McCartney

Well you can

dress me up as a robber and I won't be in disguise, on-ly love is a robber, and he



Sheet music for a song, featuring vocal lines and piano accompaniment. The key signature is one sharp (F#).

Chords and Fingerings:

- Dm7:** F#4, A4, C5, B4
- Em7:** G4, B4, D5, C5
- D/E:** D4, E4, F#4, G4
- Fm7:** Bb4, D5, F#5, E5
- Dm:** D4, F#4, A4, B4
- Dbm7:** Db4, F#4, Ab4, Bb4
- Cm7:** Cb4, Eb4, F#4, Gb4
- Bbm7:** Bb4, Db4, Eb4, F#4
- Abmaj7:** Ab4, Bb4, C5, D5

Vocal Lines:

blue. war, Oo ee oo. Ba
no no no. Ba

Piano Accompaniment:

The piano accompaniment consists of two staves (treble and bass clef). It features a complex, rhythmic pattern in the right hand, often using triplets and sixteenth notes. The left hand provides a steady bass line, primarily using eighth and quarter notes.

Section Markers:

- To Coda:** Indicated by a diamond symbol.
- (Solo):** Indicated above the vocal line.

Lyrics:

Dress - ing me up, it
Dress - ing me up, and

C/D D G D7

does-n't make a diff-'rence what you want to do, - which-ev - er way you look at it, - I'm
if I don't con-vince you, you need-n't look too far, - to see that I'm not ly - ing, 'cause I

G D7 Em7

still in love with you. We go on for ev - er, I may nev - er make a change -
love you the way you are. What's the point of chang-ing, when I'm hap - py as I am.

1

Em7

First system of musical notation. It consists of a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff (treble and bass clefs). The piano part features a series of chords in the right hand and a melodic line in the left hand.

Second system of musical notation. It continues the vocal and piano parts. The vocal line has a repeat sign followed by a measure. The piano accompaniment continues with chords and a melodic line. The system ends with a double bar line.

2

D.S. al Coda

Well you can

♩ CODA

Lm7

0 0 0 0 0

A CODA symbol (a circle with a cross) followed by the word "CODA". Below it is a guitar chord diagram for an Lm7 chord, showing the fret positions for the strings.

Third system of musical notation. It begins with the vocal line singing "ba ba." followed by a piano accompaniment. The piano part features a series of chords in the right hand and a melodic line in the left hand.

Fourth system of musical notation. It continues the vocal and piano parts. The vocal line has a repeat sign followed by a measure. The piano accompaniment continues with chords and a melodic line. The system ends with a double bar line.

EBONY AND IVORY

Words and Music by
McCartney

Steady/moderate
/B



E - bo - ny — and



/B



/B

iv - or - y — live to - ge - ther in per - fect har - mo - ny, — side by



side on my pian - o key - board, oh — Lord, why — don't we? —



We all know — that

10 only



peo - ple are the same wher - ev - er you go. — There is good and bad in ev -



- 'ry-one, we learn to live. — { we } learn to give each oth - er what we need. { when we }



— to sur - vive — to - ge - ther a - live. — E - bo - ny — and



/B



/B

iv - or - y — live to - ge - ther in per - fect har - mo - ny, — side by

side on my pian - o key - board, oh - Lord, why - don't we? -

Double tempo

E - bo - ny, - iv - or - y, - liv - ing in per - fect har - mo - ny, -

E - bo - ny, - iv - or - y, - ooh. -

To Coda \blacklozenge $C\sharp sus4$ $C\sharp$

$F\sharp$ $F\sharp7$ $B/F\sharp$ A/B B B/E E

$G\sharp7sus4$ $C\sharp$

$F\sharp$ $G\sharp7sus4$ $C\sharp$

$F\sharp$ A/B




D.S. a tempo 10

CODA        

Side by side on my pian - o key - board, oh — Lord, why.

— don't we? —

Double tempo

E - bo - ny, — iv - or - y, — liv - ing in per - fect har - mo - ny, —

Repeat to fade